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source: > download subtitle indonesia capitalism a love story the best part was the ending. i think it was when he said: "for all these things, the nation-state of the us is the most powerful. it's nearly invulnerable. and it's also up against its own worst enemy. only together can they really succeed." i've been a fan of him for a while and i'm not sure how i feel about this movie. he loves pointing fingers at businesses and making jokes about not needing to work, but this isn't a movie about capitalism. it's a movie about how corporations and politics are related. he's not wrong in saying the two are inseparable, and the movie isn't wrong in saying how corporations make decisions that are in the best interest of shareholders, but that's not how the world works. it's like saying that the only reason soda is bad for you is because a bunch of corporate executives at coca-cola are evil. this is why we need politicians, otherwise corporations can do whatever the hell they want. it's like saying that there are no laws outside of what corporations want and need, not any laws at all. yes, corporations are part of the political system, but they're not the whole system. they're merely a part. it's a good thing that michael moore is a comedian. his latest movie, capitalism: a love story, is loaded with extremely funny bits that brilliantly reflect his views on politics, economics, and corporate america. it's not a flattering film for those in power, and it's not a flattering film for anyone who's been a victim of corporate abuse. i recommend it! i think this is the only film by michael moore i've seen that truly engages with the idea that the vast majority of people in the world are going to be enslaved by big corporations and megabanks. capitalism: a love story doesn't idealize the working class, it shows that without a strong middle class there will be no democracy, and that the only solution is to make sure that democracy is practiced at all levels, not just the national level.

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This is not to say that there have not been other social theorists who have taken these concepts and merged them with a less pessimistic anthropology. For example, Bill Maas (n.d.) has argued that Foucault needs to be thought of as being at the center of the historiography of modernity, part of what Nicholas Mirzoeff has called the contemporary revival of interest in the human and the human sciences43. Mirzoeff has emphasized how the mid-twentieth century saw the birth of a crisis that became the focus of the social sciences and humanities, as the rise of the social sciences become more connected with the organizations of the Cold War period in which capitalism in its current form appeared to be beyond challenge. Thus the whole project of modernity became concerned with the problem of the human, as people were increasingly understood to be the enduring concern of the social sciences. It was, as Maas puts it, almost as if modernity itself had been structured around the problem of the human. Of course, Maas goes on to argue that while Foucault should not be regarded as the last word in social theory, he deserves to remain at the center of the subject as he has done44. My own view is that these are somewhat partial views, and while Maas brings to attention the persistent association of the human with capitalism, he does not account for the other history of the idea of the human within anthropology. Maas goes further, arguing that a number of the foundational social theorists of the twentieth century occupy a liminal position, in spite of being clearly recognizable as social theorists, not as thinkers that were concerned primarily with philosophy or history. 5ec8ef588b

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